Style

ANNUAL BIBLIOGRAPHY FOR 1967

Richard W. Bailey, Richard J. Balthazar, Sr. Dolores M. Burton

and Susan J. Hanna, Compilers

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AS IN OTHER EFFORTS WE HAVE UNDERTAKEN to supply a list of references for stylistics, our main concern is for essays dealing with the language of literature. But it should be said at once that any work entitled *The Style of . . .* is immediately a candidate for inclusion whatever its concern. Works that properly fall within the realm of stylistics may have been overlooked and we would be happy to learn of significant omissions. What we have tried to do is to include a wide variety of works in the field of general stylistics published in 1967 (or in a few cases earlier if the work has not come to our attention in other bibliographies of style). For particular styles, we have for the most part restricted ourselves to treatments of English and American literature.

Abernathy, Robert. "Rhymes, Non-Rhymes, and Antirhyme." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) I:1-14.
Careful and explicit definitions are formulated for the three terms in the title of the essay. A poem by Blok is discussed in detail and illustrations are introduced from the rhyming practice of such English poets as Browning, Swinburne, and Milton.

Allen, Michael. "Idiomatic Language in Two Novels by Saul Bellow." *Journal of American Studies* 1:275-280.
The author examines the antecedents of *The Adventures of Augie March* and *Henderson the Rain King* in literature (Twain, the Victorian novelists) and life (American idioms).

Alston, R. C., and J. L. Rosier. "Rhetoric and Style: A Bibliographical Guide." *Leeds Studies in English* 1:137-159.
The rhetorical side of this list covers the principal works of the "Classical Rhetorical Heritage" and their descendants in Medieval and Renaissance schools and universities; both primary and secondary sources are listed. The items concerned with stylistics were selected (without acknowledgment or notification) from a preliminary edition of *English Stylistics* (M. I. T. Press, 1968).

Amyx, Clifford. "Style and Method." *Colloquia Germanica* 1:26-37.
The author discusses the utility of such labels for style (in the broadest sense of its application to the arts) as *mannerism* or *baroque* in literary history.

Anderson, George M. "The Use of Language and Rhetoric in Thomas Nashe's *The Unfortunate Traveller.*" *Dissertation Abstracts* 28:209A-210A. 222 pp.
The author focuses on seven features that appear in Nashe's work and are discussed in Elizabethan handbooks: word formation, loan words, rhetoric, proverbs, puns, colloquialism, and syntax.

Andrew, Samuel O. *Syntax and Style in Old English.* New York, 1966. 112 pp.
The author regards the usual view that OE style is stolidly paratactic as a "delusion"; rightly punctuated and construed, both poetry and prose show a great variety of conjunctive devices. The resources of OE syntax and style are discussed and copiously illustrated.

Ashida, Margaret E. "Form, Syntax, and Statistics: A Quantitative Approach to Written Composition." *Dissertation Abstracts* 28:617A-618A.
A wide variety of linguistic variables are considered in a comparison of student writing and a carefully selected corpus of published essays.

Austin, Warren B. "The Posthumous Green Pamphlets: A Computerized Study." *Shakespeare Newsletter* 16(1966):45.
The author describes research in progress into the authorship of *A Groatsworth of Wit* and several other works; concordances are being prepared of 100,000 words of prose by Greene, 45,000 words from Chettle, and the entire *Groatsworth.* Statistical comparisons of the three vocabularies are planned.

Aylward, Kevin J. "Milton's Latin Versification: The Hexameter." *Dissertation Abstracts* 27(1966):1331A-1332A. 555 pp.
After a close examination of Milton's prosodic preferences in his Latin verse, the author concludes that "Milton does not seem to be as correct or as traditional as we have been led to expect."

Ayo, Nicholas. "A Checklist of the Principal Book-Length Studies in the Field of English and American Literature Devoted to a Single Author's Use of the Bible." *Bulletin of Bibliography* 25(1966):7-8.
Twenty-four items on the subject are listed for twenty-three English and American authors.

Bailey, Richard W. "The Public and Private Styles of the Earl of Chesterfield." *Dissertation Abstracts* 27:4214A. 232 pp.
Linguistic methods are employed in a comparison of Chesterfield's letters and his periodical essays.

_____. "Current Trends in the Analysis of Style." *Style* 1:1-14.
The author groups a variety of recent scholarship on questions of stylistics under four headings: the intuitional, the descriptive, the comparative, and the Gestalt.

_____. "Language to Literature: A Rejoinder." *Style* 1:221-224.
The author attempts to correct some misunderstandings of contemporary linguistics that appear in Davie's essay, "Language to Literature."

Barthes, Roland. *Writing Degree Zero.* London, 1967. 94 pp.
The first appearance in English of a work originally published in French in 1953. An early formulation of the author's phenomenological approach to language and style, *Writing Degree Zero* traces the rise of anti-style in the history of literature. For Barthes, "under the name of style a self-sufficient language is evolved which has its roots only in the depths of the author's personal and secret mythology, that subnature of expression where the first coition of words and things takes place, where once and for all the great verbal themes of his existence come to be installed."

Blanchard, Elizabeth S. "Structural Patterns in *Paradise Lost*: Milton's Symmetry and Balance." *Dissertation Abstracts* 27(1966):1332A. 227 pp.
The author examines Milton's use of "corresponding length and corresponding position" in arranging the various structures–large and small–in his epic.

Bloomfield, Morton W. "The Syncategorematic in Poetry: From Semantics to Syntactics." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) 1:309-317.
The author draws attention to the metonymic dimension of poetry and explores Jakobson's notion of poetry as language focused upon itself. Frost's "Acquainted with the Night" is used to illustrate a Jakobsonian approach to parallelism, deviation, and ambiguity.

Bowles, Edmund A., ed. *Computers in Humanistic Research: Readings and Perspectives.* Englewood Cliffs, N. J. 264 pp.

In this collection of essays delivered at various conferences in 1964 and 1965 are six concerned with language and literature; their authors are: Stephen M. Parrish, Karl Kroeber, Louis T. Milic, Henry Kučera, John W. Ellison, and Joseph G. Devine, S. J.

Brookes, Barbara S. "A Stylistic Analysis of the *Lais* of Marie de France." *Dissertation Abstracts* 28:1388A-1389A 227 pp.
Selected passages are examined in the light of the theoretical framework for stylistic analysis proposed by Michael Riffaterre.

Budzyk, Kazimierz. *Stylistyka, poetyka, teoria literatury* [Stylistics, Poetics, and the Theory of Literature]. Wrocław: Zakład Ossolińskich, 1966.
The author discusses style and stylistics in relation to both synchronic and diachronic aspects of language; among other questions of general interest he discusses neologism as a literary device, the relation of conversational speech and poetic language, and the value of statistical stylistics.

Burelbach, Frederick M., Jr. "John Ford's Style: The Apprentice Years." *McNeese Review* 17(1966):58-73.
We have been unable to obtain a copy of this essay.

Burwick, Frederick. "Associationist Rhetoric and Scottish Prose Style." *Speech Monographs* 33:21-34.
The author subjected 10,000 word samples of prose from eleven nineteenth century writers to rhetorical scansion; he shows how the theories of the Scottish rhetoricians (Kames, Priestly, Campbell, and Blair) are realized in these writings.

Buttel, Robert W. "Prelude to *Harmonium*: The Development of Style and Technique in Wallace Stevens' Early Poetry." *Dissertation Abstracts* 27: 3448A-3449A. 213 pp.
Through an examination of Stevens' early writings, the author shows "that Stevens's distinctive style developed out of his increasing preoccupation with the conflicting yet interdependent worlds of imagination and reality, as well as out of his awareness of new movements in poetry and in the arts in general."

Carroll, John B. "An Experiment in Evaluating the Quality of Translations." *Mechanical Translation* 9, iii-iv (1966), 55-66.
The author attempts to define objective standards for evaluating translations through a study of expert judgments.

Chari, V. K. "Poe and Whitman's Short Poem Style." *Walt Whitman Review* 13:95-97.
A discussion of Whitman's practice in relation to Poe's theory of the shortness of the poetic effect.

Chatman, Seymour. "On the Theory of Literary Style." *Linguistics*, no. 27 (1966):13-25.
The author examines the assumptions concerning style in the work of Wimsatt and Beardsley; he concludes with the view that "for 'style' to be maximally useful as a critical term, it ought to be limited even further to refer to a literary manner which is homogeneous and recognizable."

_____. "Stylistics: Quantitative and Qualitative." *Style* 1:29-43.
Since quantitative methods are likely to become more common in criticism thanks to the widespread use of the computer, the author outlines some potentially quantifiable problems in stylistics.

_____, and Samuel R. Levin, eds. *Essays on the Language of Literature.* Boston. 450 pp.
The editors gather thirty-one recent essays into a collection with five major headings: Sound Texture, Metrics, Grammar, Literary Form and Meaning, Style and Stylistics.

Childs, Barney. "Articulation in Sound Structures: Some Notes Toward an Analytic." *Texas Studies in Literature and Language* 8(1966):423-445.
The author suggests that certain techniques drawn from the analysis of music may prove valuable in the analysis of poems.

Chisholm, William S., Jr. "An Exercise in Syntactic Stylistics." *Linguistics*, no. 33:24-36.
The author discusses present-day stylistics and illustrates its syntactic side in a discussion of Cummings' "what if a much of a which of a wind."

Clasby, Nancy T. "Franklin's Style: Irony and the Comic." *Dissertation Abstracts* 28:622A. 273 pp.
"There are three parts to this dissertation: the first deals with the expressive character of certain elements of style, the second with Franklin's mind, the source of expression, and the third, and longest, section presents and interprets statistics on such features of his style as parallelism, metaphor and tone. The comic and ironic tones which inform so much of Franklin's best work are treated at length in the third section."

Clayton, Thomas S. "Computational Resources for Shakespearean Research." *Shakespeare Research Opportunities* 2(1966):2-23.
The author presents a fully documented account of computational stylistics. In his remarks on computers in the service of literary studies, he discusses the value of the machine in producing "traditional aids, nonsemantic statistics, and proto-criticism."

Coquet, J. C. "L'Objet stylistique." *Le Français Moderne* 35:53-67.
A survey of the actual and potential contribution of general linguistics to the study of literary language.

Cunningham, J. V. "The Style and Procedures of Wallace Stevens." *University of Denver Quarterly* 1(1966):8-28.
In the hope of "rescuing the poetry of Wallace Stevens from himself and his friends," the author discusses the poet's successes and failures in terms of his four styles: imagistic, mannered, eloquent, and plain.

Davie, Donald. "Language to Literature: The Long Way Round." *Style* 1:215-220.
In attacking some claims made in Bailey's "Current Trends in the Analysis of Style," the author suggests some limitations inherent in linguistically based stylistics.

_____. *Purity of Diction in English Verse.* London and New York.
A new edition of the author's 1952 book is supplied with an epilogue.

Davis, Norman. "Style and Stereotype in Early English Letters." *Leeds Studies in English* 1:7-17.
Davis examines the popular opinion that medieval personal letters are spontaneous compositions uncluttered by rhetorical devices or uncolloquial constructions. But his examination of a wide variety of these letters (particularly the Paston letters) reveals that at least part of them "depend heavily upon well-established and widespread conventions of epistolary composition."

DeVito, Joseph A. "Levels of Abstraction in Spoken and Written Language." *Journal of Communication* 17:354-361.
"Samples of 8,000 words of oral and 8,000 words of written discourse, obtained from speech professors who had written extensively, were analyzed for the relative levels of abstraction. Oral language was found to be significantly less abstract and contained more finite verbs and fewer nouns of abstraction than written language."

_____. "Style and Stylistics: An Attempt at Definition." *Quarterly Journal of Speech* 43:248-255.
The author formulates a definition of style—"Style may be defined as the selection and arrangement of those linguistic features which are open to choice"—and suggests its relevance to six areas of stylistics: the psychological, the rhetorical, the semantic, the literary, the sociological, and the linguistic.

Doležel, Lubomír. "The Typology of the Narrator: Point of View in Fiction." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) I:541-552.
The author proposes a structuralist typology for the treatment of narrative fiction; this typology is not a static taxonomy of linguistic features but rather one dynamically conceived and focused on the language of fiction.

Doyno, Victor. "Poetic Language and Transformation." *Style* 1:151-157.
The author discusses the stylistic transformation of a passage from the *Memoirs of General Thiebault* into "1790," a short poem from Robert Lowell's *Lord Weary's Castle.*

Dubský, Josef. "El Aspecto estilístico de un fenómeno lingüístico." *Philologica Pragensia* 10:21-28.
After a brief outline of a functional definition of stylistics, the author turns to the question of the stylistic attributes of verb + noun constructions in Spanish and French.

Duffy, John J. "Walter Pater's Prose Style: An Essay in Theory and Analysis." *Style* 1:45-63.
Pater's prose rhythms are revealed through a commentary on the patterning of "stress-groups" in two representative passages.

Dupriez, Bernard. "Les Figures de style." *Études Françaises* 3:414-425.
The author laments the general lack of interest in the apparatus of figures and tropes in recent years; he devotes particular attention to two reference works that may stimulate concern for this mechanism: H. Lausberg's *Handbuch des literarischen Rhetorik* and H. Morier's *Dictionnaire de poétique et de rhétorique.*

Edgerton, Mills F., Jr. "A Linguistic Definition of Literature." *Foreign Language Annuals* 1:119-130.
We were unable to locate a copy of this essay.

Eisenlohr, Herman L. "The Development of Thoreau's Prose." *Dissertation Abstracts* 27(1966):1334A-1335A. 376 pp.
After an examination of Thoreau's views of writing, the author shows how the concept of "organic" style applies to both large and small units of his prose.

Etkind, Etim. "La Stylistique comparée, base de l'art de traduire." *Babel* 13: 23-30.
The author discusses the contribution of a structuralist stylistics to the theory of translation. Some attention is given to the impact of "linguistic relativity"—the hypothesis discussed by von Humboldt, Whorf, and others—on translation.

Farmer, Norman K., Jr. "Fulke Greville's *Caelica*: A Study in Meaning and Style." *Dissertation Abstracts* 27(1966):1335A. 366 pp.
The author examines Greville's notion of style (with particular attention to irony) and shows its reflection in the *Caelica* lyrics.

Farrell, William J. "Fielding's Familiar Style." *Journal of English Literary History* 34:65-77.
The author relates the style of Fielding's narrator to the familiar style in eighteenth-century English biography and autobiography.

Fedorov, A. V. "Stilistika v ee otnošenijax k obščemu jazykoznaniju" [Stylistics in Its Relation to General Linguistics]. *Voprosy obščego jazykoznanija*, eds. Ju. S. Maslov and A. V. Fedorov (Leningrad, 1965), 148-157.
The author argues that questions of style and stylistics must be considered by scholars examining any level of language—phonology, lexicology, or grammar. After surveying current trends in stylistics, he discusses the future of the discipline with particular attention devoted to comparative stylistics and its relation to the theory and practice of translation.

Fish, Charles. "[illegible]m and Revision: The Example of *Watch and Ward*." *Nineteenth-Century Fiction* 22:173-190.
The author illustrates James' shaping and reshaping of style in his first novel.

Fiory, Sr. Ancilla Marie, S. B. S. "Rhythmic Figuration in the Late Style of Henry James." *Dissertation Abstracts* 27:3044A. 210 pp.
"This study is concerned with the regularities in the patterning of stressed and unstressed syllables and of pause in the late style of Henry James, analyzed in the light of information provided by relevant prosodic science, linguistic and literary. The expressive value of deviations from rhythmic norms in the patterning of stress and pause is indicated."

Fowler, Roger. "Structural Metrics." *Linguistics*, no. 27(1966):49-64.
A review article prompted by Seymour Chatman's *A Theory of Meter* (The Hague, 1965).

_____. "Argument II. Literature and Linguistics." *Essays in Criticism* 27:322-335.
Fowler replies to a review of his *Essays on Style and Language* by Helen Vendler and to an editorial postscript by F. W. Bateson. His remarks on the contribution of linguistics to literary stylistics are discussed in a further note by Bateson.

Frank, Bernhard. "The Wiles of Words: Ambiguity in Emily Dickinson's Poetry." *Dissertation Abstracts* 27(1966):1784A. 209 pp.
In considering the poet's use of ambiguity, the author examines word level ambiguity, syntax, paradox, withheld information, imagery, allusions, and the poem itself.

Gaull, Marilyn. "Language and Identity: A Study of E. E. Cummings' *The Enormous Room*." *American Quarterly* 19:645-662.

The author surveys attitudes toward language in the twenties and thirties in order to sketch the background for Cummings' experiments in revitalizing it.

Gibson, Frances. "The Influence of Welsh Prosody on the Poetry of Hopkins." *Xavier University Studies* 6:21-28.
The author describes the rules governing alliteration, rhyme, and line length in Welsh poetry and illustrates their appearance in Hopkins' poems.

Goff, Penrith. "The Limits of Sypher's Theory of Style." *Colloquia Germanica* 1:111-117.
The author criticizes Sypher's attempt to relate art history and the history of literature; Sypher's work is criticized as lacking "precision, objectivity . . . , and tact."

Gopnik, Irwin, and Myrna Gopnik. "Toward a Theory of Style: The Law of Maximal Form." *Style* 1:197-224.
The authors argue that many possible versions (paraphrases) of the poem must be considered in a theory of style as choice: "The law of maximal form states that a given poetic utterance is that member of a paraphrastic set of utterances in which the linguistic-poetic devices of the language tend to exhibit the maximal possible ordering."

Gray, James A. "The Form and Function of Rhythm in the Versification of *Paradise Lost.*" *Dissertation Abstracts* 28:1785A-1786A. 247 pp.
The author relates rhythm and the linguistic features that give rise to it to the themes and episodes of the poem.

Greenfield, Stanley B. "Grammar and Meaning in Poetry." *Publications of the Modern Language Association* 82:377-387.
After surveying some important examples of linguistic stylistic scholarship since 1960, the author illustrates the value of these methods in an analysis of two passages from *Beowulf.*

Grigor'ev, V. P. "O zadačax lingvističeskoj poètiki" [On the Tasks of Linguistic Poetics]. *Izvestija Akademii Nauk S. S. S. R., Otdelenie Literatury i Jazyka* 25 (1966):489-499.
We were unable to obtain a copy of this essay.

Guidi, Augusto. "Struttura e linguaggio di *Nostromo.*" *Convivium* 35:289-302.
Through a close reading of descriptive passages from Conrad's novel, the author shows the ways in which the adventure story reflects the social attitudes of Conrad's day.

Gunter, Richard. "Structure and Style in Poems: A Paradox." *Style* 1:93-106.
The author attempts to clarify the meaning of *choice* in such definitions as the following: "Style is an identifiable pattern of distinctiveness in the writing of an age or of an author; the pattern emerges through the author's choices, for a choice has a stylistic effect; the purpose of a choice, its prime reason for being, is that it harmonizes stylistically with the rest of the author's choices."

Haba, James C. "A Study of Abraham Wright's *Five Sermons, in Five Several Styles; Or Waies of Preaching.*" *Dissertation Abstracts* 28:1396A-1397A. 227 pp.
Through a study of Wright's work (1656) and his sources, the author explores seventeenth century style and attitudes toward it.

Hansen, David A. "English Criticism of Prose Style: 1698-1752." *Dissertation Abstracts* 28:195A-196A. 416 pp.
The author examines the anti-rhetorical tradition and the arguments of its opponents in the period.

Hausenblas, Karel. "Základní okruhy stylistické problematiky: K systematice ve stylistice" [The Fundamental Limits of Stylistic Problems: Toward a Systemizing of Stylistics]. *Československé přednášky pro V. Mezinárodní sjezd slavistů v Sofii* (Praha, 1963), 287-293.
The author discusses the relation between linguistic stylistics and literary stylistics; the terms *style, stylization,* and *stylistics* are defined and basic functional styles are described.

_____. "K utočneniju ponjatija 'stil' i k voprosu ob ob 'eme stilističeskogo issledovanija" [The Notion of *Style* and the Limits of Stylistic Analysis]. *Voprosy jazykoznanija* 16, v:69-75.
The application of the precise methods of mathematics and logic to the investigation of style is a strong contemporary tendency; but it finds stylistics insufficiently prepared; for we have no general theory of style. The author outlines the form that such a theory might take.

Heck, Victor C., and Benny R. Reece. "A Statistical Study of the Philosophical Vocabulary of Cicero." *Furman Studies* 12(1965):12-30.
The authors examine the distribution of nouns in Cicero's thirteen philosophical treatises by means of the techniques first described by Yule (*The Statistical Study of Literary Vocabulary,* 1944).

Hester, Marcus B. *The Meaning of Poetic Metaphor: An Analysis of Wittgenstein's Claim that Meaning is Use.* The Hague. 229 pp.
In the course of the discussion, the author considers "four theories of poetic language: the theory that the poem is a presentational symbol, a concrete universal, an icon, and a fusion of sense and sensa achieved by exploiting language as a medium. The conclusion reached from the analysis of these theories is that poetic language is that language in which both sense and sound function iconically, achieving a fusion of sense, sound and imagery."

Hill, Archibald A. "Some Further Thoughts on Grammaticality and Poetic Language." *Style* 1:81-91.
Hill examines Samuel R. Levin's proposed treatment of such "deviant" poetic sequences as "a grief ago" and "he danced his did." He concludes that such sequences are best regarded as poetic distortions or rearrangements of grammatical sentences rather than the products of a "poetic grammar."

Hoey, Sr. Mary A., R. S. M. "An Applied Linguistic Analysis of the Prose Style of C. S. Lewis." *Dissertation Abstracts* 27:3441A. 160 pp.
Five passages of 151 sentences each are subjected to intensive syntactic analysis from a structuralist point of view. The author discusses the relation of the patterns discovered to the reader's perceptions of Lewis' style and to such general descriptive terms as *clarity* and *obscurity*.

Howard-Hill, T. H. "Shakespeare: The Clarendon Press Concordances." *Shakespeare Newsletter* 17:35.
In his description of the forthcoming volumes, the author indicates that a further volume of statistical information about various linguistic features "may be issued."

Johnson, William J. "Stylistic Development in the Prose of Thomas Nashe." *Dissertation Abstracts* 27:4254A-4255A. 238 pp.
The author gives particular attention to diction and tropes in his account of Nashe's stylistic development.

Jones, Lawrence G. "Grammatical Patterns in English and Russian Verse." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) II:1015-1045.
In an attempt to outline the territory of a modern mathematical poetics, the author examines "patterned relations, mainly symmetrical" in the sound and syntax of several examples, including Macbeth's "Dagger" soliloquy, a monologue from *Boris Godunov*, Shakespeare's "Sonnet 30," Dylan Thomas' "Altarwise by Owl-Light," and a poem by Anna Axmatova.

Kaluża, Irena. *The Functioning of Sentence Structure in the Stream-of-Consciousness Technique of William Faulkner's The Sound and the Fury: A Study in Linguistic Stylistics.* Krakow. 108 pp.
The author provides a description and evaluation of the styles of the first three sections of Faulkner's novel: the "idiolect of intuition," the "idiolect of subjectivity," and the "idiolect of rationalism." Statistical data is provided.

Knapp, James F. "R. S. Thomas and the Plain Style in Post-War British Poetry." *Dissertation Abstracts* 27:3460A. 140 pp.
The author shows the ways in which R. S. Thomas' poetic style (diction, syntax, rhetoric, thought patterns) anticipates the poets of "the Movement."

Koch, Walter A. "A Linguistic Analysis of a Satire." *Linguistics,* no. 33 (1967):68-81.
Donne's *Second Satire* is used to illustrate the study of "macrolinguistic" units of style.

Kreuzer, Helmut, and Rul Gunzenhäuser. *Mathematik und Dichtung.* München. 363 pp.
A new edition with minor revisions of the collection of twenty-one essays that first appeared in 1965.

Krueger, John R. "Nabokov's Zemblan: A Constructed Language of Fiction." *Linguistics,* no. 31(1967):44-49.
A full-scale linguistic analysis of the "constructed language" of *Pale Fire.*

Labov, William, and Joshua Waletzky. "Narrative Analysis: Oral Versions of Personal Experience." *Essays on the Verbal and Visual Arts: Proceedings of the 1966 Annual Spring Meeting of the American Ethnological Society* (Seattle), 12-44.
From an examination of the formal and functional properties of fourteen American folk anecdotes, the authors propose a structural framework in which the "simplest and most fundamental narrative structures are analyzed in direct connection with their originating functions."

Lair, Robert L. "Emily Dickinson's Fracture of Grammar." *Dissertation Abstracts* 27:3052A-3053A. 183 pp.
The author considers Dickinson's ambiguities from the viewpoint of syntactic combinations and of the "general poetic characteristics of her poetry" (ellipsis, inversion, etc.).

Lane, Millicent T. "Agnosticism as Technique: Robert Frost's Poetic Style." *Dissertation Abstracts* 28:2252A. 309 pp.
Through a discussion of the relation between life style and language style,

the author concludes that "the developed style of Frost's poetry is one which endeavors to strike a balance between insensibility and over-belief, and between uncontained grief and facile optimism."

Larsen, Eric. "The Barrier of Language: The Irony of Language in Faulkner." *Modern Fiction Studies* 13:19-31.
The author discusses Faulkner's attempt to employ language in order to surpass the limits of language: "Faulkner's work stands as one of the great examples of how, in all art, the medium itself in which the artist works is the greatest barrier to the aesthetic or emotional truth which the final work embraces, or, as in Faulkner, which it creates."

Leonard, Vivien R. "An Introductory Study of Imagery in the Prefaces to the New York Edition of the Novels and Tales of Henry James." *Dissertation Abstracts* 27(1966):1826A-1827A. 115 pp.
The imagery from seven prefaces is discussed in terms of both form and function.

Lesser, Marvin X. " 'All for Profit': The Plain Style and the Massachusetts Election Sermons in the Seventeenth Century." *Dissertation Abstracts* 28:2253A. 234 pp.
"The last forty years of the seventeenth century mark a decline of piety in New England, and, as this paper suggests, a decline of the plain style as well." The sermons delivered on the occasion of the Massachusetts election in 1673 form the basis of the author's stylistic analysis.

Levý, Jiří. "Translation as a Decision Process." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) II:1171-1182.
In his outline of "a generative model of translation," the author shows some of the ways in which stylistic attributes of words and constructions must be taken into account.

Lodge, David. *Language of Fiction.* New York. 283 pp.
The author comments on a variety of novels and novelists from Jane Austen to Kingsley Amis.

Manso, Peter. "The Metaphoric Style of Joyce's *Portrait.*" *Modern Fiction Studies* 13:221-236.
The author shows that "the novel's full significance . . . lies in the metaphoric nature of its structure and style"; he shows how syntax, imagery, and diction reflect and enhance Stephen's growing-up.

McGuckin, Henry E., Jr. "The Persuasive Force of Similarity in Cognitive Style between Advocate and Audience." *Speech Monographs* 34:145-151.
The author reports an experiment in the study of ethos; the hypothesis

that a subject will tend to esteem an advocate with a cognitive style similar to his own more highly than he esteems an advocate employing a dissimilar cognitive style was not conclusively demonstrated.

Mackin, Cooper R. "Aural Imagery as Miltonic Metaphor: The Temptation Scene in *Paradise Lost* and *Paradise Regained.*" *Explorations of Literature,* ed. Rima Drell Reck (Baton Rouge, 1966), 32-42.
Images based on hearing in Milton's epics are discussed.

McLaughlin, John, S. J. "The Pulpit Rhetoric of Gerard Manley Hopkins." *Dissertation Abstracts* 28:770A. 449 pp.
The author examines the classical and modern influences on Hopkins' sermon style.

McNally, James. "Varieties of Alliteration in Whitman." *Walt Whitman Review* 13:28-32.
The author discusses Whitman's use of "rhetorical alliteration, terminal alliteration, integral alliteration, and interlinked alliteration."

Menikoff, Barry H. "Style and Point of View in the Tales of Henry James." *Dissertation Abstracts* 28:686A-687A. 232 pp.
"This study of James's stylistic development in tales narrated by a third person examines point of view from two angles: the manner in which the author introduces himself into the fiction and the manner in which he maintains a character's internal narrative."

Mignon, Charles W. "Diction in Edward Taylor's *Preparatory Meditations.*" *American Speech* 41(1966):243-253.
The author considers Taylor's particularly "private" and "dangerously obscure" diction from the point of view both of theory and practice.

Miles, Josephine. *Style and Proportion: The Language of Prose and Poetry.* Boston. 212 pp.
The author extends her well-known approach to poetry to the history of prose as well. See the review by Helmut Hatzfeld in this journal (1:159-162).

Milic, Louis T. *A Quantitative Approach to the Style of Jonathan Swift.* The Hague.
In addition to extensive analysis of grammatical patterns in Swift's prose, the author provides comparative data from Addison, Johnson, Gibbon, and Macaulay. Swift's probable authorship of a disputed work is suggested on the basis of statistical data.

_____. "Against the Typology of Styles." *Essays on the Language of Literature,* eds. Seymour Chatman and Samuel R. Levin (Boston), 442-450.

The author argues that style is a property of an individual's expression and not of historical periods or particular applications of language (journalistic style, etc.). "The proper subject of stylistic speculation is the individual writer."

_____. *Style and Stylistics: An Analytical Bibliography.* New York. 199 pp.
Some 800 items are arranged in chronological order and provided with key-word annotations.

Mistrik, J. "Mathematikostatističeskie metody v stilistike" [Mathematical and Statistical Methods in Stylistics]. *Voprosy Jazykoznanija* 16, iii:42-52.
Several examples illustrate the applicability of mathematical analysis to a text; various indices are defined to characterize the lexicon, syntactic patterns, and other structures.

Morgan, Kenneth S. "Formal Style in *The Faerie Queene.*" *Dissertation Abstracts* 27:3846A. 167 pp.
The author focuses his attention on rhetorical figures, rhythm, and meter in Spenser's epic.

Mukařovský, Jan. "Individuální sloh spisovatele, jeho vznik a vývoj a jeho úloha ve vývoji literatury i spisovného jazyka" [On Individual Style, Its Origin and Development, and Its Role in the Development of Literature and Literary Language]. *Československé přednášky pro V. Mezinarodni sjezd slavistu v Sofii* (Praha, 1963), 277-285.
Illustrating his remarks with Czech examples, the author sketches the stages in an individual's development of style.

Muller, Renate. "Mathématiques et littérature." *Bulletin des Jeunes Romanistes* 13 (1966):43-54.
We were unable to locate a copy of this essay.

Murdy, Louise B. *Sound and Sense in Dylan Thomas's Poetry.* The Hague, 1966. 172 pp.
The author studies Thomas' "manipulation of affinitive sound patterns" in the three major periods of his career.

Murray, Roger N. *Wordsworth's Style: Figures and Themes in the Lyrical Ballads of 1800.* Lincoln, Neb. 166 pp.
The author examines Wordsworth's use of figurative language and the relation of his practice to "language really used by men"; figures involving paradox and equivocation, repetition, intransitive and transitive predication, synecdoche, similitude and personification, and metaphor are given particular attention. See the review by Karl Kroeber in this journal (1:165-168).

Naremore, James. "Style as Meaning in *A Portrait of the Artist.*" *James Joyce Quarterly* 4:331-342.
The author reviews critical opinions of Joyce's style in *Portrait* and argues that the richness and variety of Joyce's style is insufficiently appreciated.

Nasta, Michel. "Les Déterminants de la fonction poétique et le problème des monades." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) II:1414-1424.
The author explores Jakobson's remarks on the poetic function of language: norm and deviation, the axes of selection and combination, the notion of the message directed toward itself.

Nemerov, Howard. "Speculative Equations: Poems, Poets, Computers." *American Scholar* 36:394-414.
The former Consultant in Poetry to the Library of Congress casts a skeptical eye on computer-made poetry and computer-aided criticism.

Norman, Arthur. "Wise Men's Counters, Fools' Money: A Preface to a Study of Diction." *Studies in Honor of DeWitt T. Starnes,* eds. Thomas P. Harrison, Archibald A. Hill, Ernest C. Mossner, and James Sledd (Austin), 285-295.
The author discusses some of the parameters involved in diction: formality, currency, familiarity, emotional value, specificity, and the influence of context.

O'Connell, Adelyn, R. S. C. J. "A Study of Rhythmic Structure in the Verse of William Butler Yeats." *Dissertation Abstracts* 27:3057A. 168 pp.
Employing a contrast of "speech-unit" and the "verse-line," the author traces the development of Yeats's poetic style.

Park, Lea G. "Poet of Perspectives: The Style of W. H. Auden." *Dissertation Abstracts* 27:3967A. 408 pp.
The author approaches Auden's poetic style from the viewpoints of phenomenology (Maurice Merleau-Ponty and Mikel Dufrenne) and structuralism (Leo Spitzer and Roman Jakobson). Particular poems are examined in terms of phonemic, morphemic, and syntactic choices.

Payne, Michael. "Syntactical Analysis and 'The Windhover'." *Renascence* 19:156-160.
The author applies the analytic technique devised by Francis Christiansen to Hopkins' poem.

Perebijnis, V. S., *et al. Statistični parametri stiliv* [Statistical Parameters of Styles]. Kijev.
Seventy-four linguistic features are investigated in three styles of contemporary standard Ukrainian: fiction, political literature, and scientific

texts. Special attention is devoted to the parameters that discriminate the three styles and the authors conclude that closely related styles differ maximally at the syntactic level while unrelated ones are primarily distinguishable at the lexical level.

Pisani, Vittore. "Lingua poetica indoeuropea." *Archivio Glottologicô Italiano* 51(1966):105-122.
The author argues against the claims made by R. Schmitt (*Studien zur indo-germanischen Dichtersprache* . . . [Saarbrüken, 1965]) concerning a proto-poetic language.

Pope, Polly. "Toward a Structural Analysis of North American Trickster Tales." *Southern Folklore Quarterly* 31:274-286.
The author employs a method of compotential analysis to show the relations of seventy versions of an American Indian tale; she is concerned with narrative structures larger than the sentence.

Power, Mary Jane. "The Voices of Don Quixote: A Study of Style through Translation." *Dissertation Abstracts* 28:1055A-1056A. 190 pp.
Six translations of Cervantes' novel ranging in date from 1612 to 1950 are subjected to close stylistic analysis. Computer methods were employed in studying the grammar of these texts.

Purdy, Strother B. "Language as Art: The Ways of Knowing in Henry James's 'Crapy Cornelia'." *Style* 1:139-149.
The word *know* is shown to form the basis for a *tour de force* in a dialogue from James' early tale.

Ramsey, Paul. "In Pursuit of Style." *Furman Studies* 14, iv:14-18.
A general treatment of the essence and elusiveness of style.

Read, Herbert. "The Intangibility of Poetic Style." *Style* 1:15-28.
The author examines contemporary canons of criticism and contemporary poetry: "Scientific method in literary criticism is not only an impossible ideal: the method itself is false. A work of art, the product of feeling and intuition, cannot be subjected to scientific measurement; critical judgement must necessarily be intuitive judgement, as Croce so rightly maintained."

Rhodes, Jack L. "A Study of the Vocabulary of English Romanticism: *Joy* in the Poetry of Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron." *Dissertation Abstracts* 27:3434A. 178 pp.
The author shows how the use of the word *joy* by the six poets is marked by their individual styles.

Rogers, Neville. "The Punctuation of Shelley's Syntax." *Keats-Shelley Memorial Bulletin* 17(1966):20-30.
The author argues that a thorough knowledge of language is requisite to the intelligent decipherment of Shelley's manuscripts.

Rulon, Curton M. "The Dialects of *Huckleberry Finn.*" *Dissertation Abstracts* 28:2232A. 177 pp.
After a thorough analysis of the dialects of Twain's characters, the author compares his findings with those from known regional and social dialect studies of twentieth-century American English.

Rupp, Richard H. "John Updike: Style in Search of a Center." *Sewanee Review* 75:693-709.
The author traces Updike's style from the early stories to *The Centaur.*

Saha, P. K. "Yeats's Cuchulain Works: Computer-Aided Analysis of Theme, Style, and Concordances." *Dissertation Abstracts* 28:693A-694A. 2 vols., 928 pp.
"To analyze some aspects of style in the Cuchulain works, I used a computer to prepare (1) a complete 'grammatext' which shows the Cuchulain works as a sequence of words, as a sequence of grammatical form classes based on a system of twenty-two categories, and as a sequence based on sentence length (2) sets of data based on frequencies of grammatical designators (3) lists of words according to 'rank' arranged in increasing order of frequency for the individual and combined works (4) full concordances of individual and combined works with special notation for IRR 10 or intra-unit repeat rate of identical words within units of ten words." Sound-patterning in these poems is also considered in detail.

Schlauch, Margaret. "Stylistic Attributes of John Lydgate's Prose." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) III:1757-1768.
The author devotes particular attention to a political text, *The Serpent of Division*; both micro- and macro-effects are considered.

Sherry, Beverley T. "Style and Action in *Paradise Lost.*" *Dissertation Abstracts* 27:3470A-3471A. 371 pp.
The author considers the style of the poem (including such matters as diction, imagery, allusion, rhythm, and syntax) in relation to "the principal fable," the fall of man.

Smith, Barbara H. "A Study in Poetic Closure." *Dissertation Abstracts* 27 (1966):1347A-1348A. 326 pp. Published by the University of Chicago Press (1968).
"This study is concerned with how poems conclude, how their conclusions are related to their structures and how this relation is experienced by the

reader. The evidence consists of the implications of some familiar notions concerning the nature of poetry, some observations drawn from the psychology of perception, some analogies to other arts, particularly music, and the analyses of a number of poems."

Smith, Edgar M. "The Language of Walter Savage Landor: A Study of Syntax as Related to Craftsmanship in the *Imaginary Conversations*." *Dissertation Abstracts* 27:3064A. 268 pp.
"This study attempts to identify the special quality of Landor's prose by explaining how certain uses of syntax, diction, metaphor, and rhythm may contribute to it. The thesis is that Landor's language is in a number of ways both *formal* and *compact*; the study is in effect an extended definition of these terms as they apply to the prose. Syntax is considered the structural matrix within which other elements operate; they are examined as related to it."

Stauffer, Donald Barlow. "The Two Styles of Poe's 'Ms. Found in a Bottle'." *Style* 1:107-120.
Through the two styles—the plausible and the arabesque—Poe moves from verisimilitude to fantasy in his tale.

Stevick, Philip. "Stylistic Energy in the Early Smollett." *Studies in Philology* 64:712-719.
The author shows that Smollett's "energy" is as much a function of his style as it is of the episodes of his novels.

Strang, Barbara. "Swift and the English Language: A Study in Principles and Practice." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) III:1947-1959.
The author outlines Swift's attitudes toward linguistic change and toward the English language. Evidence from his revisions and rewritings is introduced to illustrate his beliefs in his practice.

Sutton, Walter. "Beyond the Image: The Sentence and the Writer's Viewpoint." *Style* 1:183-196.
The author argues that the emphasis on imagery in criticism has obscured the importance of syntax in modern poetry.

Taylor, Douglas H. "John Wise and the Development of American Prose Style." *Dissertation Abstracts* 28:1796A-1797A. 267 pp.
Through an analysis of Wise's early eighteenth-century writings, the author explores the development of Pre-Revolutionary American thought and style.

Todorov, Tzvetan. "Tropes et figures." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) III:2006-2023.

Contemporary linguistics has eclipsed the interest in rhetorical devices that so concerned earlier writers; the author examines the conception of tropes and figures in eighteenth- and early nineteenth-century France in an attempt to illustrate the value of the taxonomy.

Tompkins, Jane P. "Studies in Melville's Prose Style." *Dissertation Abstracts* 28:246A. 328 pp.
The author traces and interprets the development of characteristic features of Melville's style from 1838 to 1852.

Tschitscherin, A. W. "Ideen und Stil." *Kunst und Literatur* 15:71-81.
Illustrating his argument with examples from Tolstoy, the author develops the Marxist argument that style must be considered as a fusion of form and content.

Uhlenbeck, E. M. "Language in Action." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) III:2060-2066.
The author uses a bombastic newspaper advertisement entitled "I am the Nation" to illustrate the insufficiently appreciated flexibility of language and style. He discusses the tasks posed for the linguist and the lexicographer by such texts.

Venter, J. A. "Phonic Patterning in 'Sailing to Byzantium'." *English Studies in Africa* 10:40-46.
The author devotes considerable attention to the value of linguistics in criticism before turning to the question of sound-patterning in Yeats's poem.

Wachal, Robert S. "Linguistic Evidence, Statistical Inference, and Disputed Authorship." *Dissertation Abstracts* 28:659A-660A.
More than 150 earlier studies of disputed authorship are described; the author explains the statistical measures used in the Mosteller-Wallace study of the *Federalist* papers.

Warfel, Harry R. "Language Patterns and Literature: A Note on Roethke's Poetry." *Topic,* vol. 6 [= *New Perspectives in American Literature*], 21-29.
After some general observations on the contribution of syntax to a writer's "idiom," the author shows the poverty of some critical remarks that fail to account for Roethke's syntax.

Watt, Ian. "The Comic Syntax of *Tristram Shandy.*" *Studies in Criticism and Aesthetics, 1660-1800: Essays in Honor of Samuel Holt Monk,* eds. Howard Anderson and John S. Shea (Minneapolis), 315-331.
Interpreting *syntax* broadly as "the orderly or systematic arrangements of parts or elements" (*OED*), the author explores the multiplicity of narrative and other voices in Sterne's novel. The typographical and linguistic signals that indicate the shift from one voice to another are described.

Wenstrand, Thomas E. "An Analysis of Style: The Application of Sector Analysis to Examples of American Prose Fiction." *Dissertation Abstracts* 28:1799A. 98 pp.
Samples from Faulkner, Hemingway, and Steinbeck are contrasted with samples from Marquand, John O'Hara, and Robert Penn Warren. The placement of grammatical constructs within "sectors" is the primary focus of the study.

Wiley, Bowman G. "The Clear Synthesis: A Study of William Wordsworth's Stylistic Development from *Descriptive Sketches,* 1793, to *The Prelude,* 1808." *Dissertation Abstracts* 28:2224A. 348 pp.
Through a study of syntax, diction, and imagery, the author discusses both Wordsworth's development and the eighteenth-century backgrounds of Romantic descriptive style.

Wilson, Daniel E. "A Study of Ambiguity in Military Messages." *Dissertation Abstracts* 27:3860A. 202 pp.
A study of World War II messages shows that militant economizing on words yields ambiguity.

Žirmunskij, V. M. "On Rhythmic Prose." *To Honor Roman Jakobson: Essays on the Occasion of His Seventieth Birthday* (The Hague) III:2376-2388.
The author outlines five theories of prose rhythm: the metrical view, the view that seeks "phonetic bars" in prose, the view that seeks for "speech colons (i. e., phrase groups, forming a syntactic or intonational unity"), the clause theory of antiquity, and his own view of rhythm as a function of syntax. Examples from Gogol, Turgenev, and Bunin (in Russian) and Dickens (from *Bleak House*) are used to illustrate the author's theory.

Zolla, Elémire. "Lo stile di Thomas Hooker." *Studi Americani* 11 (1965):43-52.
The author discusses the sources of the emotional power of Hooker's style.